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# Golden Broom

PAUL JERRARD  
PATENTEE





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(1857)







Presented

By

Thomas Bates

To

Mrs W. Bates

1857





London Paul Ferrard 111 Fleet Street



# Journal

1880

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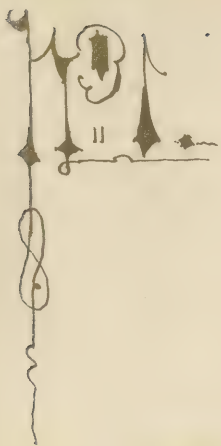


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PAUL JERRARD, LITHO.



# The Gloxinia.



UCH various applications of art continually arrest the attention in this age of wonders, that it is difficult to say in what direction they most engage the reasoning faculties, excite the imagination, or charm the senses. But nowhere is art more enchanting than where made to assist and develop the exquisite forms of tropical vegetation, when transferred to the less genial region of our bleak and ever-changeable climate. One of the most exquisite pleasures of a refined and delicately-organised mind is the contemplation of the gorgeous flowers of the south, exhibiting all their native luxuriance and splendour in our northern clime, within those "Crystal Palaces" which are everywhere reared for their reception by a truly flower-loving nation. From the most humble green-house to the most gorgeous conservatory, few English gardens are without their crystal refuges for tender and beautiful exotic flowers.

Several species of *Gloxinia* are now in very general cultivation, but it is only under the protection of glass, and with the aid of artificial heat, that they can be made to put forth their finely-formed flowers with all their native luxuriance. If a hardy species could be raised, it would be indeed a glorious acquisition to the flower garden; but, from the character of its native climate, this is scarcely to be hoped for.

This beautiful Exotic received its name in honour of the memory of a distinguished botanist, Benjamin Peter Gloxin, of Colmar, Author of "*Observationes Botanicae*," and other works. *Gloxinia Speciosa* is a favourite in every hothouse, and has exercised the dexterity of many a pencil in the delineation of its beauties. White, Pink, and Spotted-stalked varieties are known; and, by means of hybridisation, many new varieties are continually being produced. One of the leading florists of the metropolis has just advertised a new hybrid variety, to which he gives the name *Gloxinia Imperialis*, which he describes as bearing a large, bold, and splendid flower.



No 2



Geranium

PAUL JERRARD, LITHO.



# The Geranium.

O plant has exercised greater influence on the floral taste of the last and present generations than the *Geranium*. Who does not recollect the childish delight at the possession of their first *Geranium*? With what care it was tended; with what intense anxiety the formation of fresh buds, and the

opening of new flowers, was daily watched; how another and another plant were successively added, till a little floral gallery of living pictures was eventually formed; and with what care a window of choicest sunny aspect was selected for their habitation; and how from the love of the first *Geranium* was evolved a delicate sense of the beautiful, which shed its refining influence over the thoughts and actions of a life.

This beautiful genus of plants is now more properly termed *Pelargonium*, to distinguish it from the well-known *Wild Geranium* of our own fields. It was introduced from the Cape of Good Hope towards the close of the last century; and its susceptibility of variation and improvement by means of culture soon rendered it a general favourite. The genus was originally called *Geranium* from its resemblance, in many striking particulars, to the *Wild European Geranium*, especially in the long spike-like form of its seed vessel, from which the native genus had received its popular name of *Crane's-bill*, the botanical name, *Geranium*, being derived from the Greek word *Geranos*—a crane. Some peculiarities of structure distinguishing it from the former genus induced M. L'Heritier, a French botanist, in seeking a new name which should still describe the peculiarity of the seed vessel, to give to the exotic that of *Pelargonium*, from the Greek, *Pelargos*—a stork; while a section of the old native *Geraniums* has been separated by another botanist, who has preserved the family relationship in its distinctive title by giving it the name *Erodium*, from *Herodios*—a heron. Some of the Cape species of *Pelargoniums* are bulbous-rooted plants, but, though very curious and interesting, have not become widely known, on account of the difficulty of their culture, as they require artificial heat.





No. 3.




Double Iris

PAUL JERRARD, LITHO.



# The Garden Iris.



THE *Iris* is almost as vivid and various in its hues as its beautiful name would seem to imply. In May and June its profuse flowers, changing their hue from parterre to parterre, seem indeed to span the garden like a material rainbow, and, for a time, usurp the floral throne with scarce a show of opposition from many less gorgeous, though scarcely less beautiful, competitors. As it is amid the refreshing showers of spring that the aerial arch tints the grey clouds most frequently with its prismatic hues, so its floral namesake expands its richly-tinted glory at the same season; and from this association it may have received its name—a name by which it was known to shepherds and poets of the Ancient World, and sung of in their heart-felt lays long before it was dissected, classified, and ticketed and labelled by cold-blooded botanists. This we know, as the name, *Iris*, is given to this beautiful plant by the Greeks Theophrastus and Dioscorides, and by the Roman Pliny. As to the origin of the word *Iris* itself, whether applied to the rainbow or the flower, Plutarch tells us that in the most ancient form of the Egyptian language it signified “the Eye of Heaven,” which, if originally applied to the rainbow, was an exquisitely beautiful and poetical thought, and worthy of being adopted by the Greeks as the name of their exquisite mythological impersonation.

Even in the Middle Ages, when a delicate perception of the beautiful is not thought to have exercised its due influence on the steel-clad chieftain or the mitred priest, yet the exquisite form and magnificent colours of this elegant plant were too remarkable to be passed over with indifference; and we find it assumed at an early period as the heraldic badge of some of the leading families of Europe, the silver *Iris* on the azure shield of the Kings of France being well known, though it has been occasionally mis-called *Fleur-de-lis*, or *Lily*, instead of *Fleur-de-luce*, or *Iris*. In the forms, too, of the regal crowns of the Middle Ages we may also trace the attractive outline of the flowers of this graceful plant.



No. 11



Anemone

PAUL JERRARD, LITHO.



# The Anemone.

*NEMONES* may be ranked among the most brilliant of our garden favourites. From white and pink, through every shade of violet and crimson, to the most dazzling scarlet, their striking contrasts of colour animate our garden scenery in spring and early summer.

How wonderful is the transition from the black lump or shrivelled tubercle which we place in the ground to the gorgeous flower which it sends forth from its dark abode in the earth! It calls to mind the brightly-painted butterfly bursting from the confinement of the dark and motionless chrysalis. Both appear beautiful types of resurrection to a more brilliant existence; and this idea suggested to the Greeks some of the most graceful of their mythological fables. Thus, the soul was represented by the exquisitely beautiful impersonation of Psyche wearing the wings of a butterfly; and the death of the young and beautiful was deprived of its mournful character by their fancied resurrection in the forms of delicate flowers, as in the case of Narcissus and Hyacinthus.

The *White Anemone*, with its broad marks of deep crimson, is the flower said to have sprung from the spot ensanguined by the violent death of the fair-skinned Adonis, and is also known by the name of "Flos Adonis," or "The Flower of Adonis;" a name now confined to a small scarlet species, recently classed with another genus. The garden varieties of the *Anemone* seem to convey the idea of a plant belonging to a warm region and to sheltered situations, but these are not the conditions under which these plants are found in their wild state; they delight in situations exposed to the rudest blasts of winter, putting forth their blossoms amid the keenest winds of March; indeed, their botanical name is derived from the Greek word *Anemos*—wind. The beautiful Campagna of Rome is literally covered with the blossoms of the *Alpine Anemone* in the months of March and April.





1851



**Chrysantheum**

PAUL JERRARD, LITHO.

# The Tulip



ANY flowers have at different epochs in the history of floriculture occupied the exclusive attention of enthusiastic amateurs, but none with the same absorbing interest as that once exercised by the *Tulip*.

Our native wild *Yellow Tulip* had been at an early period, under another name, transferred from our fields to our gardens; and other species, such as the sweet-scented *Van Thol*, common in the south of Europe, were doubtless occasionally cultivated as garden flowers in Italy and Spain. But it was not till the *Asiatic Tulip* was introduced from Persia that the plant became interesting to florists, or was, indeed, known by that name. The great *Red Tulip* of Persia was, in its native country, known as the *Thoulyban*; and our popular "*Tulip*," and the botanical "*Tulipa*," are both names derived from the aboriginal appellation of the Persian species, as was the old French name, "*Tulipan*." It was first brought to Europe in 1559, and, when scientifically classed, it was named "*Tulipa Gesneriana*," after the Swiss botanist, Gesner, better known as the Author of the "*Death of Abel*."

Within a century after its first importation this plant had become an important article of trade in Holland—the first flower that, merely for its beauty, ever became an article of commercial importance. Indeed, its susceptibility of change under special cultivation soon enabled the Dutch cultivators to produce such magnificent varieties that *Tulips* became a fashionable rage, and the Dutch exported them to all parts of Europe, some of the rarer varieties producing enormous—even fabulous—prices, as much as £500 sterling having been demanded and received for a single root.

The ingenious Novelist, Alexandre Dumas, has made the tulip mania the subject of one of his most popular Romances—"THE BLACK TULIP;" and the annals of floriculture are full of extraordinary anecdotes respecting the tulipomania, this mania has, however, long passed away.





No. 1



Millbrook

PAUL JERRARD, LITHO.

# The Hollibock.

LORIOUS colouring and magnificent dimensions distinguish this noble plant; which, with its stately and imperial air, does not disdain to stand sentry in its regal beauty and gaudy livery even at the cottage door. It is, indeed, so hardy, and of such easy culture, that it thrives in any soil or any situation, and yet

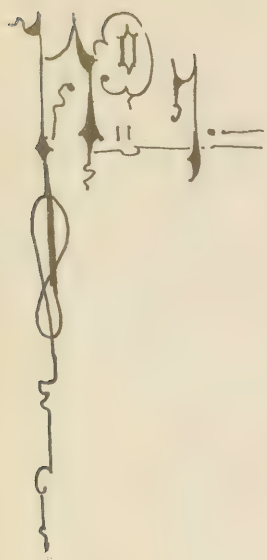
yields not in splendour to the most rare beauties of exotic race.

Pink appears to have been the natural colour of this "Garden Beauty," as implied by its botanical name—" *Althæa Rosea* ;" though rose colour is now but one of a hundred varying hues claimed by the splendid varieties which careful culture has succeeded in producing. The most delicate straw colour, the purest white, the deepest puce colour, approaching black, or the richest crimson; and there is a variety of a rich vermillion tone bordered with a soft grey verging on blue, which has induced florists to give it the name of "Bluebeard." But this is not the only "named" variety; we have Paul's "Perfection," "Enchantress Major," "Fireball Superb," "Snowball," "Shylock," "Louis Napoleon," "Queen Victoria," &c., &c.; and the list which, at the time of the publication of "London's Encyclopædia," only numbered twenty varieties, now comprises several hundreds, and is increasing every day.

This evidence of the industry, skill, and science applied to the cultivation of flowers is one of the most hopeful signs of the age, as proving the greatly increasing love of flowers, and all their refining associations. It is a beautiful sight, on the days of flower sales at the Auction Mart, to watch the crowd of purchasers of all classes coming forth with their carefully-packed bundles of plants; there is the cart of the laundress, with a porter busily employed in attaching to the clothes-baskets a few rare standard roses—a weaver, or some other mechanic, comes forth with two or three pots of rare picotees, from which he can scarcely raise his eyes, even to steer his way through the crowd; and others similarly laden.

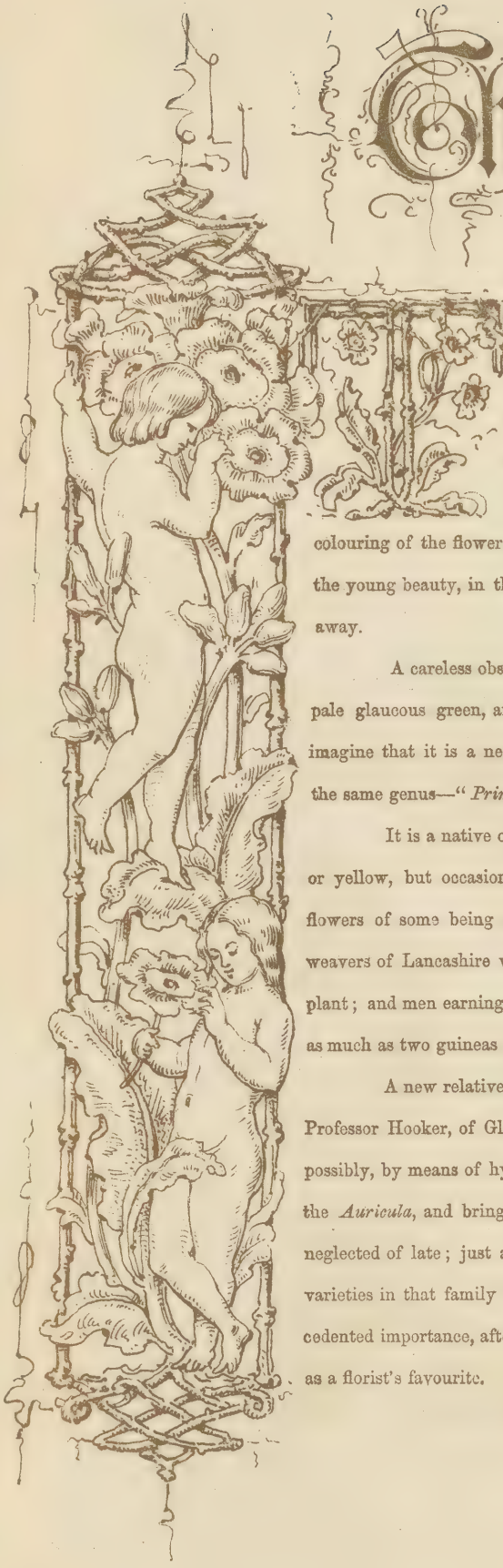






PAUL JERRARD, LITHO.

# The Auricula.



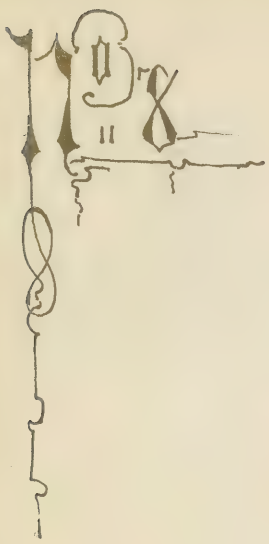
THE *Auricula*, with all its charms, and holding a high place in the ranks of "Garden Beauties," is yet a little out of fashion. A little air, too, of the *petite maitresse* of the *ancien regime* seems to mark it as an anachronism among the more modern-looking belles. This notion is, perhaps, created by the farinaceous which half conceals, with a loose downy veil, the rich dark colouring of the flower; as the courtly powder hid the auburn of the silky tresses of the young beauty, in that singular fashion which the present generation has seen pass away.

A careless observer, glancing at the thick fleshy leaves of the *Auricula*, at their pale glaucous green, and at the powdery petals of the velvet flower, would hardly imagine that it is a near relative of the modest *Primrose*; and yet it is positively of the same genus—" *Primula*."

It is a native of the Alps of Switzerland, and in its wild state is generally red or yellow, but occasionally purple. Cultivation has produced many varieties, the flowers of some being splendid, large, and in some cases deliciously fragrant. The weavers of Lancashire were among the first and most successful cultivators of this fine plant; and men earning no more than thirty shillings a week have been known to give as much as two guineas for a good new variety of their favourite *Auricula*.

A new relative of the *Auricula* has been recently discovered in Scotland, by Professor Hooker, of Glasgow, which he has named "*Primula Scotica*," which may possibly, by means of hybridisation, become the parent of new and striking varieties of the *Auricula*, and bring again into favour a beautiful plant which has been somewhat neglected of late; just as the new Fuchsias, "*Fulgens*," &c., produced so many new varieties in that family of plants, making the flower assume at once a new and unprecedented importance, after having been utterly neglected, and, in fact, nearly abandoned, as a florist's favourite.





# The Marigold.



**PR**IMARY among ancient garden favourites is the rank held by the *Marigold*, and with good reason; for wherever it has once been introduced no culture is necessary to preserve it. It sheds its seed so profusely, that after all the digging, and raking, and hoeing, and clearing, a healthy plant of *Marigold* is sure to spring up in some snug corner. There it puts forth its rich orange or scarlet flowers so early in the season that it has few rivals, thus making friends with us before the more tardy beauties of the parterre exhibit their charms, and it has become an old friend and favourite before its rarer and more splendid rivals are known, and, as an old friend, it is not to be neglected or forsaken for newer claims, however splendid. It keeps flowering on, too, regardless of more pretentious flowers, and is not to be put down by grand names, or exotic tints, or Eastern perfumes.

The gay *Marigold* comes uninvited, and expands its gay flowers to the sun in cottage gardens where the luxury of flowers was before unknown. A sly seed insinuates itself among some turnip or cabbage seed, and comes up so quietly and so modestly that it remains unperceived, till, in the sunshine of some April day, it suddenly expands two or three of its bright flowers, and the cottage garden is made gay. The *Marigold* seems to follow the industry of man; and wherever he establishes his garden, however humble, there she is ready to embellish it with her smiling face.

The *Marigold* received its botanical name, "*Calendula*," because it is found in flower in the *Calends* of each month—in short, all the year round. The species called "*Pluviales*," is so termed because it closes on the approach of rain; and this plant has hence become an object of interest in rural districts, as a kind of floral barometer. The "*Mesenbryanthemums*" have been termed *Fig Marigolds*, from the resemblance of their flowers to those of the *Marigold*, and on account of the seed-vessel resembling in form the fruit of the fig tree.





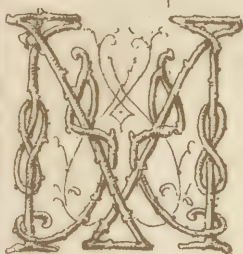
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PAUL JERRARD, LITHO.

# The Foxglove.



ANY of our native wild flowers are almost as splendid as their exotic rivals in our gardens. Among them the *Foxglove*, with its tapering shaft of rich purple bloom, is perhaps the most remarkable. The rich colour of the flowers at once attracts the eye, even from a distance, as their striking forms are seen from afar nodding on their towering stem, the crowning glory of some sunny bank, where the proud *Foxglove* rears itself like a floral sceptre above all the surrounding vegetation; higher than the lofty fronds of the graceful *Fern*.

Even the careless eye of childhood is riveted by the splendour of the gaudy *Foxglove*; and the daring urchin mounts the rugged bank, regardless of many a slip or fall, to tear the floral monarch from his throne. With what a triumphant air the captor waves the captured flower, taller than himself; and with what curious eagerness he peers into the leopard-spotted depths of the corolla. But the young botanist does not see there, as Linnæus did, the curious anomaly of an absent stamen; and does not speculate, like the philosophic Swede, that it must yet be there, though in a rudimental form; nor foretell that an allied tribe of plants would be discovered in which that rudimental stamen would be found perfected—a prophecy fulfilled by the discovery of the *Pentstemon*, which received its name, signifying “fifth stamen,” in honour of the hypothesis of Linnæus.

The botanical name of this plant, “*Digitalis*,” is similar in import to its popular one, meaning, literally, “finger-case;” upon which many graceful legends and fairy tales have been founded. The white variety grown in gardens is not so handsome as the purple monarch of the woods, whose supremacy is not even shaken by any of the foreign species of “*Digitalis*,” though some of them are beautiful, and others very singular, plants. The species found in the Canary Islands is of a bright straw colour, bordering on yellow, the flowers of which are gracefully formed; and a species common to the South of Europe has smaller flowers of pale lilac, but is yet a beautiful plant.





10



Campanula

PAUL JERRARD, LITHO

# The Campanula



Of the *Campanula*, there are varieties almost without end, and flowers of almost every shade of blue—from deep purple to the palest azure losing itself in white. The common, but elegant, *Harebell* of our hedges is a *Campanula*, as well as some of the most common, though most showy, of our garden plants, among which the *Canterbury Bell*, a biennial species, is perhaps the greatest favourite, from the large size of its deep blue flowers and the ease with which it is propagated. The forms of this floral genus have led to their name, “*Campanula*,” from *Campana*, bell; of which “*Campanula*” is only a diminutive, meaning, a little bell.

One of our most interesting native species of *Campanula* is the elegant little *Campanula Speculum*, so named from its resemblance to the circular mirrors of the ancients, which, as is well known, were made of polished metal, and always of circular form. The popular name of this beautiful little plant is a translation of its botanical denomination, being known as “*Venus’ Looking-glass*,” for the Goddess of Beauty of course used a mirror, and, indeed, the astrological sign for Venus was that of an ancient circular mirror with its short handle.

The most splendid plant of this class was doubtless the old favourite *Campanula Pyramidalis*, which, when cultivated with success, sometimes throws up a pyramid of glittering blue flowers five or six feet high. But, under ordinary culture, its spike of blossoms often reaches to the top of a cottage window, requiring but little care beyond a proper supply of moisture. Though out of fashion in England, it is still a favourite plant in Holland, especially for house culture, being used principally as a striking object on staircases, and in halls and recessed windows. Those who desire to cultivate this magnificent variety in the highest possible manner, will find ample directions in “*Loudon’s Magazine of Gardening*” for growing it the height of eight or more feet, a scale which must render plants grown in that manner truly splendid objects.





W. 11  
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Gladiolus

PAUL JERRARD, LITHO.

# The Gladiolus.

FEW of the bulbous-rooted flowers of our gardens are more splendid in their various hues than the *Gladiolus* family. They have been termed "Cornflags," from the close resemblance which the flower-buds, at a certain period of their development, bear to an ear of wheat. The common *Scarlet Cornflag* was

a general favourite in our gardens long before the introduction of the various splendid species of *Gladiolus* which now form such magnificent objects in our parterres, most of which are natives of the Cape of Good Hope, but nearly hardy in our climate.

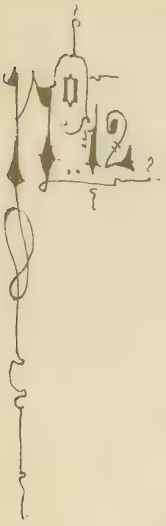
Among these, the subject of the floral portrait on the opposite page, *Gladiolus Cardinalis*, and the species called *Gladiolus Psittacinus*, or "Parrot Gladiolus," are, perhaps, the most splendid; though the more recent variety—*Gladiolus Ramosus*, and other new species, are highly worthy of cultivation.

The botanical name, *Gladiolus*, is derived from the Latin *Gladius*—a sword, in allusion to the blade-like form of the leaves of this genus of plants. The term might, however, be given to the whole "Flag" tribe, especially some of the tuberous-rooted "Irises." But the leaves of the *Gladiolus* are somewhat sharper at the point than those of any other kind of "Flag;" and when they first appear, about the middle of April, their form really might suggest to an imaginative observer the idea of points of swords issuing from the earth; not only from the sharpness of the point, but from their resemblance to the form of the blade of that weapon.

Some very fine contrasts of colour might be produced in gardens by a judicious selection of different species of this family, as they vary from light lavender tones to pure white, and from delicate pinks to deep oranges and scarlets. But their capacities as splendid garden flowers are at present hardly known; and it is certain that a better acquaintance with their fine qualities cannot fail to make them as popular as the *Tulip*, the *Iris*, or any other of our choicest garden favourites.







Rhododendron

PAUL JERRARD, LITHO.

# The Rhododendron.



*HODODENDRONS* have long been favourite shrubs, especially the old *Rhododendron Ponlicum*, the "Garden Beauty" whose portrait gleams from the opposite page, and without which no garden was ever thoroughly complete, if only for the sake of allowing the younger branches of the family to amuse themselves by parodying its somewhat sonorous name as "*Roderic Random*." The name thus ridiculed, however, is not without meaning, if we take the trouble to analyse it; being derived from the Greek *Rodon*, a rose, and *Dendron*, a tree—in allusion to the somewhat rose-like colour of the great masses of flowers, and the large size to which the shrub occasionally attains—sometimes twenty or thirty yards in diameter—which may well have suggested the idea of a vast tree of roses. In Switzerland, the *Rhododendron Ferruginum*, with which some of the lower slopes of the mountains are clothed, is termed the "Rose of the Alps;" and, its colour being pink, it perhaps merits that appellation better than the garden plant with its sounding Grecian title.

The graceful *Azaleas* have been recently classed by botanists with the *Rhododendrons*, and made to give up their distinguishing name; so that, under the last-named title, we have now plants of every tone of colour, from the palest lilac or nearly white to the deepest lavender purple, and from the palest straw colour to the richest orange; while, by the recent introduction of the tree "*Rhododendron of the Himalayas*," so called from its much higher growth, we have now all shades of scarlet and crimson, the flower of the new species being of the last-named colour verging on scarlet, which is found to hybridise freely with the old species.

The great "shows" of *Rhododendrons* (improperly termed American plants), at the Botanical Gardens of the Regent's Park, and other public gardens, are among the most favourite lounges of each spring season; and the splendid floral effect produced by the display of only one genus of plants is really astonishing.





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